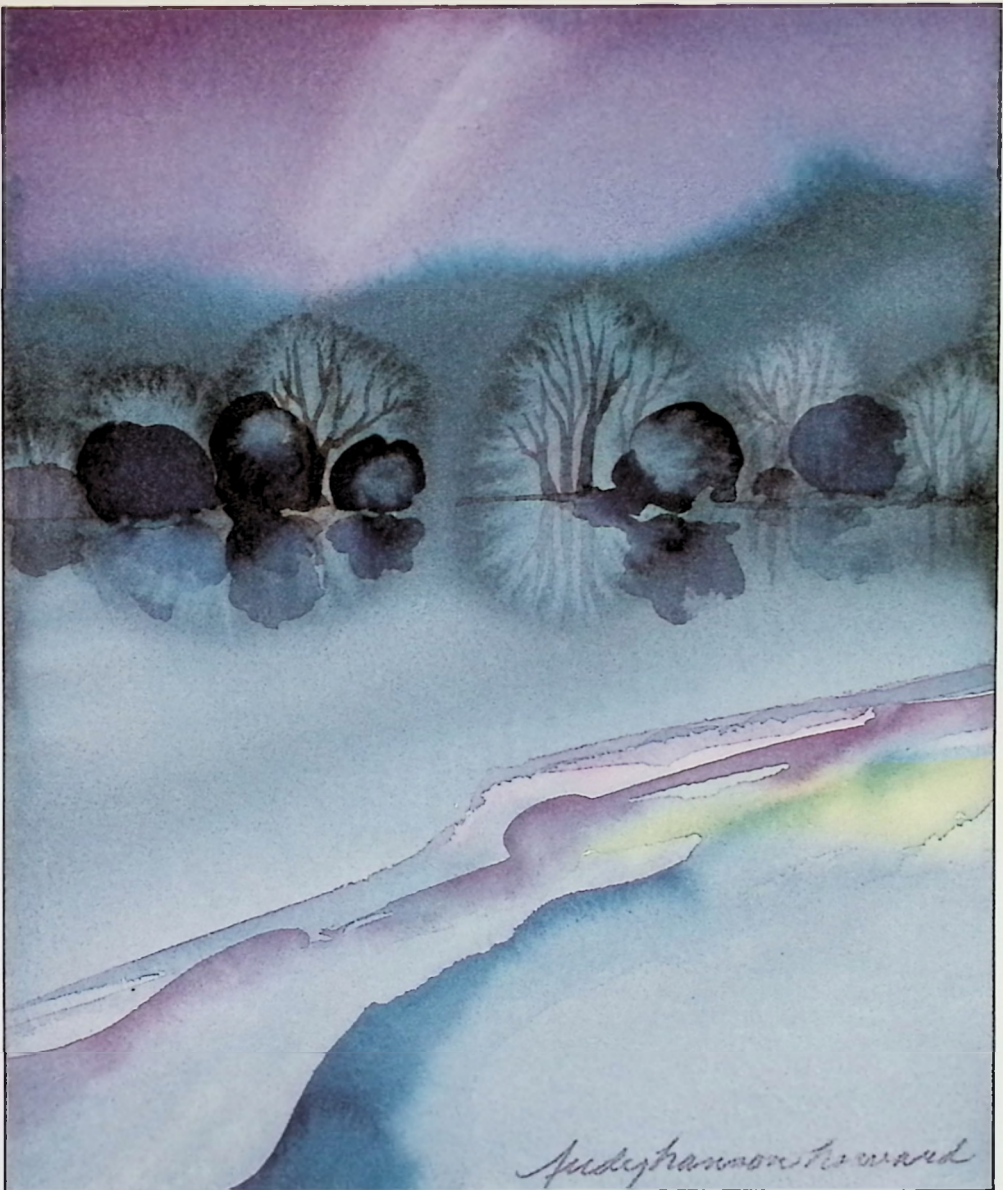


JANUARY 1992

# Guide

**TO THE ARTS**



**JEFFERSON PUBLIC RADIO**



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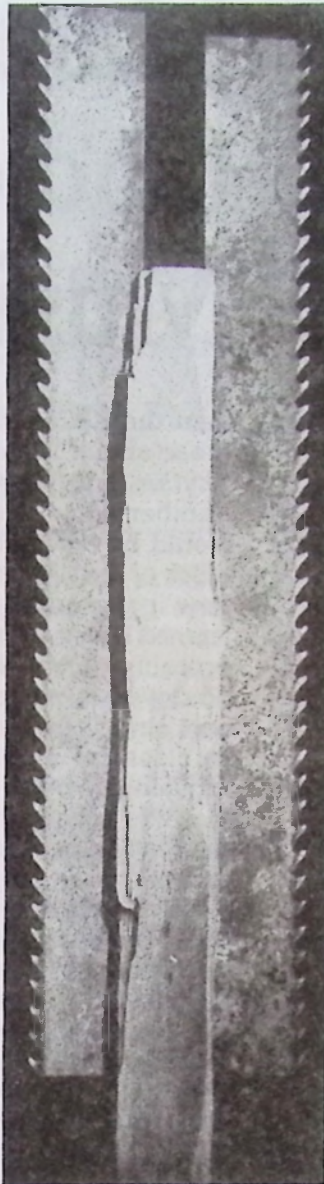
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Fallen Angel (6'4" x  
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**Front Cover:** Watercolor by Judy Howard



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JANUARY 1992

# Guide TO THE ARTS

## Features

- 4 Of Art, In Time. A Place, An Event  
Charles Wingrove
- 8 Ashland Folk Music Club  
Nancy Spencer
- 10 Birth of a Community Theater  
Jack Vaughn
- 12 Jazz Greats Featured on  
Jazzset with Bradford  
Marsalis
- 14 Reception of Translators  
Tom Cauthers
- 18 Speaking of Words: *Make Me  
a Match*  
Wen Smith

## Departments

- 2 Director's Desk  
Marathon (and other) Musings
- 17 Prose & Poetry  
Robert Heilman
- 37 January Arts Events

## Programs this Month

- 19 Specials at a Glance
- 20 JPR at a Glance
- 22 Program Listings for January

NPR—National Public Radio,  
CPB—Corporation for Public Broadcasting,  
CPRO—Consortium for Public Radio in  
Oregon, West Coast Public Radio, and an  
affiliate of American Public Radio.

**Calendar of the Arts Broadcast**  
Items should be mailed well in advance  
to permit several days of announcements  
prior to the event.

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The Fall Marathon is now history. It was an important time in many ways. Having launched both *Classics and News* and *Rhythm and News* just four weeks before the marathon commenced, our fall fundraiser presented us with our first returns from our "stockholders." It also presented us with our maiden experience in conducting two virtually totally separate, albeit concurrent, marathons for the two services. While planning the two new formats during the summer months folks would sometimes ask "How will you handle the marathons?" In all honesty we weren't entirely certain just how it would work until we got into the thick of marathon activity.

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*Given the tremendous increases in daily pledging we encountered in this marathon we find the results of our new format...extremely heartening.*

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The marathon(s) certainly required more internal effort both lengthening and multiplying the marathon efforts for the JPR crew and somewhat complicating the work of the telephone crews seeking to properly attribute callers' pledges to the appropriate service and station. Was it worthwhile?

Here are the facts.

*Classics and News* produced daily marathon results which alone equaled the entirety of the Jefferson Public Radio daily fundraising activity of marathons during the past two years. The addition of *Rhythm and News* marathon results virtually doubled our daily marathon pledges over the "old" JPR marathons. *Classics and News* finished its marathon on Saturday, November 21. We originally posted a larger marathon goal for *Rhythm and News* than for *Classics and News* because the former is carried over significantly more JPR stations whose signal, in half the listening area, is better

# Marathon (and other) Musings

than the KSOR translators provide in those areas. What we learned is that *Rhythm and News* produced a higher number of new memberships (which would be expected since *Open Air* and much of the *Rhythm and News* schedule is new programming). What we also learned is that the newness of the service probably caused these new members to be slower to pledge than existing members already accustomed to pledging or to classical music listeners already acquainted with a generally familiar format. We believe that is the basic reason the *Rhythm and News* service was slower to reach its (admittedly larger) goal.

Given the tremendous increases in daily pledging we encountered in this marathon we find the results of our new format, as judged by our listeners, extremely heartening. Hopefully, as the *Rhythm and News* service grows increasingly familiar to its listeners, the marathon pacing for that service will begin to match the *Classics and News* service's record speed.

Incidentally, if you're a *News and Information* service listener and wondering at the absence of discussion of "your" marathon results, for purposes of this column the *News and Information* data is being included within the *Rhythm and News* service tallies because these two services were simulcast during those time periods when *News and Information* produced the vast majority of its pledges. Rest assured, however, that our internal analyses have properly recorded the *News and Information* service pledges separately from our other services.

Looking toward the future, we hope that this increased pacing will not only continue but will accelerate as we all become more at ease with Jefferson Public Radio's new program service streams.

Despite the clear gains registered in



the Fall marathon we remain mindful of the dislocation which our programming changes have produced for some areas.

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*Despite the clear gains registered in the Fall marathon we remain mindful of the dislocation which our programming changes have produced for some areas.*

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Work on the northern California satellite station project is continuing, a project which will provide our multiple FM services in Siskiyou and Shasta counties. Work to provide an FM version of the *Rhythm and News* service in Grants Pass

(in lieu of the AM service currently provided over KAGI) remains on our list of current construction projects. We are working with listeners on solutions for the Illinois Valley and have received a number of inquiries from coastal communities about translator expansion opportunities there in order to offer both *Classics and News* and *Rhythm and News* in some of those areas.

In short, we can't promise instant solutions. But we can assure you that we are either working on solutions, or are sensitive to listener inquiries in areas where there seems a reasonable prospect of being able to secure such funding as might be necessary to provide the added services desired.

We'll keep you posted in this space on such developments.



**Ronald Kramer**  
Director of  
Broadcasting

## Welcome Colleen and Keith

Two voices familiar to many of our listeners have recently taken on some new permanence.

Colleen Pyke, who some years ago hosted *Siskiyou Music Hall*, and who did so again during the past summer, was recently appointed to a permanent position as host of the *Rhythm and News* service's afternoon *Open Air* program. During the period when Colleen was "away" from Jefferson Public Radio, she held the position of Executive Director of the Southern Oregon Visitors Association program.

Most of you will recall Keith Henty as the host of *Ante Meridian* for about eighteen months. Keith resigned in June, 1990 to travel and explore other opportunities. About a year later his "old job" became available when his replacement, Doug Massey, resigned to take a position at Michigan State University, and Keith promptly let us know that he had decided his resignation had been a serious mistake. He began filling in on *Ante Meridian* until it was replaced by *Open Air* on the *Rhythm and News* service and was recently appointed that program's per-

manent morning host.

Keith and Colleen were selected for these positions by an extremely diligent search committee which received applications from over sixty candidates scattered throughout the nation. They are both extremely talented and positive people and we're pleased to have them both back.

On the subject of announcing changes, we want to bid a fond farewell to John Foster, a volunteer on Saturday morning's jazz and *Open Air* for many years. John is an extremely knowledgeable music programmer whose programs have held immense listener interest. We're sorry John's schedule didn't allow him to continue his program and, with our listeners, hope the absence won't be permanent.

And while commenting upon the passing parade, we'd like to officially welcome Russ Levin as host of the *Siskiyou Music Hall* (now moved to weekday afternoons). Russ arrived in southern Oregon from Chicago and sort of wandered into radio and *Siskiyou Music Hall*. But it was a happy accident and we're glad to have him at JPR.



# Of Art, In Time. A Place, An Event.

by Charles Wingrove



Judy Howard

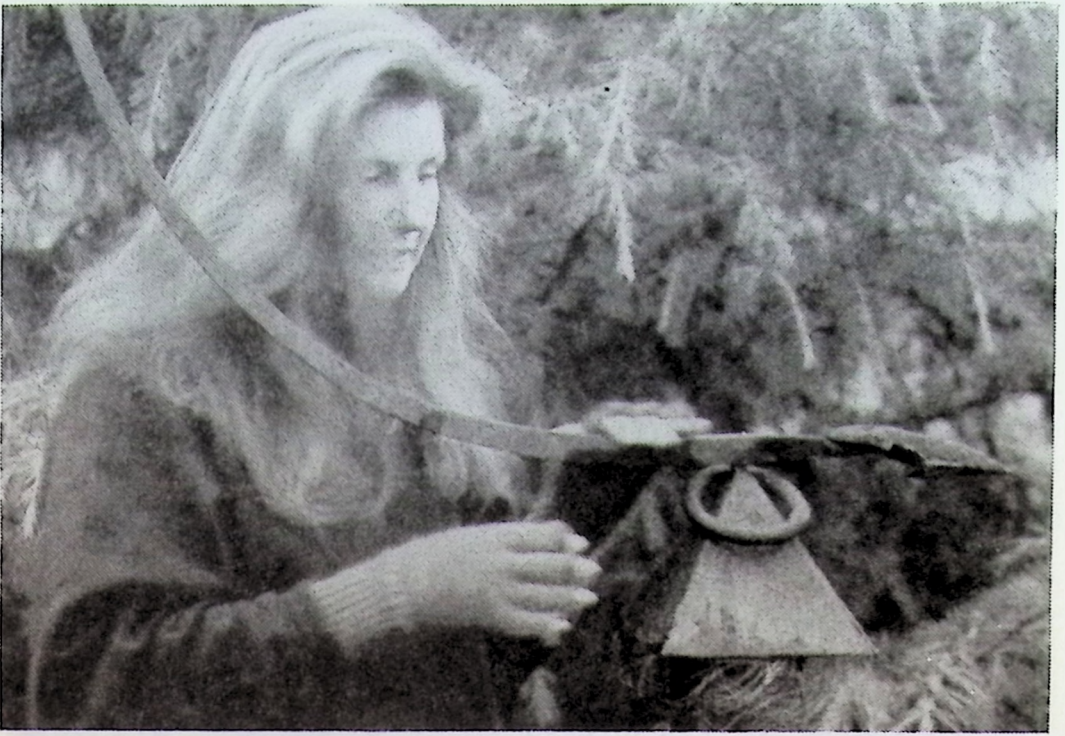
“Art is long and  
time is fleeting.”

— Longfellow, *A Psalm of Life*

Time flows by and through the Hanson Howard Gallery much like the water in nearby Ashland Creek. Gently, sparkling, with a sense of merriment... changing, but with a strong sense of purpose and continuity.

The parameters established by the gallery like the banks and stream bed rocks of the creek, make conveyance for a stream of light, form, and content that is at once enabling and nurturing yet has a constancy of character that guides and presents the artists who exhibit there to an appreciative and supportive public. A stable of more than fifty artists move through the Hanson Howard Gallery owned by Judy Howard and Marie Baxter.





Marie Baxter and "Bird"

Hanson Howard, 82 North Main Street, Ashland, just off the plaza by Bluebird Park, is housed in an unpretentious post-modern gray cement block building that the unknowing might perceive as just a quiet place. How wrong such a perception would be. The gallery is alive with activity, creativity, and exhibits... booked a year in advance... that require constant attention, not unlike the love and devotion good gardeners put into shrubs, trees and lawns. There is never an off-season, or a slow time, at Hanson Howard.

“All passes. Art alone  
Enduring stays to us.”

— Austin Dobson, *Ars Victrix*

The philosophy of the owners of Hanson Howard is to be open to new artists while presenting the works of artists they represent in an atmosphere that sustains the integrity of their gallery and the works they exhibit. While maintaining an atmosphere free of intimidation for the public and their artists, they work at remaining as non-commercial as



possible, and still exist in the highly competitive arts and economic communities.

The question for Howard and Baxter is: How do you survive, as a viable business and art entity without jeopardizing the integrity of your organization, and still remain faithfully representative of the arts community to the public?

## “Art lies in concealing art.”

*(Ars est celare artem.)*

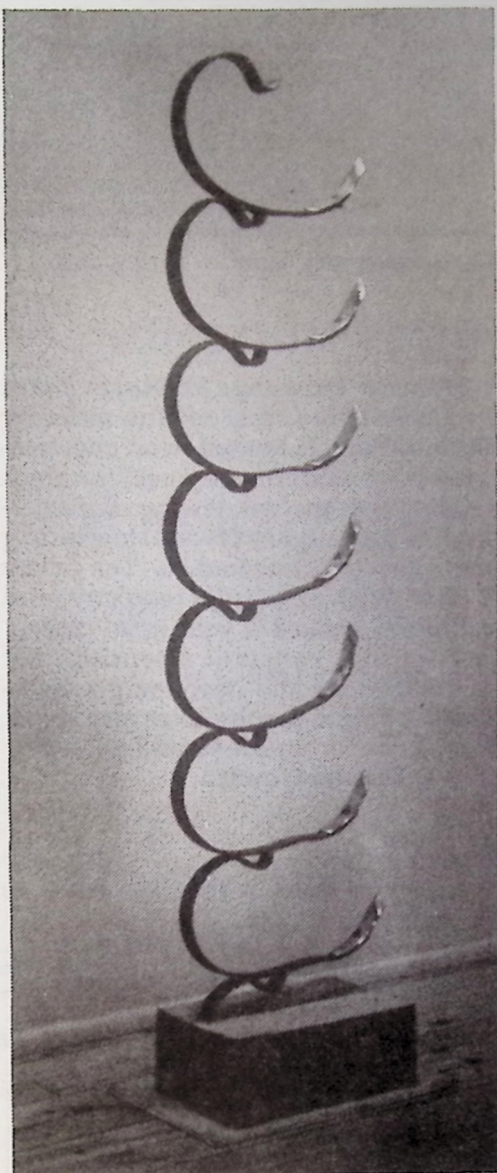
— Ovid, *Art of Love*

Artists and their work are by nature individualistic. Howard and Baxter believe that working artists contribute immeasurably to society. Art influences our perceptions of the world, people, work, play, business, government, education, and religion. Every aspect of our lives is tempered, consciously and subconsciously, by works of art displayed and performed in our galleries, museums, theaters, recital halls, homes, schools, parks, and places of worship, business and government. Art, and our interpretations and perceptions of art, as well as our artistic sensibilities, influence our decisions about everything we do. How we select, present, and encourage the development of artists and their contributions is critical to society.

The philosophy at Hanson Howard is: Such selection must be done very, VERY thoughtfully, with care for the artists and their work, with thorough deliberation, and planning in great detail. Hanson Howard is not large, but its objectives are. The works of artists who exhibit at Hanson Howard grow in power and meaning with each succeeding year.

This process started in 1979 when Hanson Howard was founded in the Carter House on Siskiyou Boulevard in Ashland and moved to its present location in 1987. Named by Judy Howard (Hanson is her maiden name) the gallery has grown steadily to represent more than fifty artists working in painting, sculpture, original prints, ceramics, photography, and other finely crafted works.

What we really intended to do, the owners say... which actually seems to have happened... is to create a place which is alive and filled with work representative of the finest in our community and region... yet a place full of stimu-



Marie Baxter, "Spine" (6'3" x 30" x 5")





*Judy Howard, "Raimonds Blue," oil on paper*



*Judy Howard, "Volunteer Iris," oil on paper*

lation for our artists, ourselves, our clientele, and browsers... where everyone, and anyone, can pause and savor the gifts exhibited here... the gifts artists give to us all... a place to tingle with delight, and a sense of wonder at the creativity and the discipline required for the execution of such work... a place free of intimidation... a place with a sense of joy and good humor. They provide a place where people can hear their own private chime of windbells responding to the stimulation of the exhibits... where each note and tone that sounds within us can resound.

Of course, Hanson Howard is also commercial. Artistic works are sold, and the proceeds pay the bills and support and sustain artists in their lives and work. But Hanson Howard is not just here to sell art. Howard and Baxter say they're here to exhibit, encourage, and nurture, not only the work of artists, but appreciation of art, and the artist in each of us.

Judy Howard paints. Marie Baxter sculpts. Their works are collected, as are the works of the artists they represent and exhibit. Hanson Howard Gallery, 82

*Continued on Page 33*



# Ashland Folk Music Club

presents

## Carpenter Hall Concert Series

By Nancy Spencer

### What is folk music?

That's a question that usually sparks a lively debate, as there is no easy answer. My own conception of folk music—and my motivation for having been deeply involved in it for almost twenty years—is that the folk music movement preserves and encourages traditional ways of making music, as well as preserving those songs and tunes that make up our multi-cultural heritage and encouraging contemporary expressions of those feelings and experiences that are important to the—for want of a better word—"ordinary" people of the world.

The Ashland Folk Music Club, which has been in existence for eight years, is currently presenting its third Carpenter Hall Concert Series. It is a series which, in its offerings, bears out this conception and definition which I have of folk music. At this writing, we are in the midst of the series, having presented, in October, Linda Waterfall, a contemporary singer, songwriter, teacher and fine guitarist. In December we will present Utah Phillips, master storyteller and outrageous humorist. Utah (aka Bruce Phillips) has also written some beautifully moving songs which speak for the working classes and for those who struggle for peace and justice throughout the world.

Still to come in the series are Mike Seeger on Sunday, February 2; Motherlode on Saturday, March 21; and Amauta on Friday, April 24.



*Mike Seeger*





### *Motherlode*

Mike Seeger is a member of the well-known Seeger family—brother of Peggy and half-brother of Pete. Mike's focus for the past 30 years has been the traditional music of Appalachia. He has mastered the techniques of playing and singing the tunes and songs of that region to the point of being a veritable walking museum of Appalachian music; in fact, he carries a museum of instruments with him, switching with ease from the fiddle to autoharp to dulcimer, banjo, guitar, mandolin, jaw harp, panpipes and harmonica.

Motherlode, also amazing in their instrumental versatility, is a group of four women from the Northwest who first sang together at the Puget Sound Guitar Workshop in 1980. I first heard them in 1983 at the Northwest Folklife Festival in Seattle. They were singing "The River" by Bill Staines, with some of the most beautiful harmonies I had ever heard. The members of Motherlode are Jan Peterson, who plays cello, bass and guitar; Marie Eaton, guitar and mandolin; Nan Collie, guitar, banjo and harmonica; and Kathy Fallon, guitar, banjo, bass and dobro. They write many of their own songs, but their repertoire also includes songs of other contemporary songwriters as well as a few old '20's standards. "If we like it, we do it," says Jan Peterson. Much of what they do is aimed at raising the political consciousness of their audiences, but a lot of it is just plain fun.

Amauta is a group of six Chilean musicians who now live in Everett, Washington and have been astounding audiences with their range of repertoire

and rapid-fire Andean music, both traditional and original. They play the traditional instruments of the Andes—the charango, zampoña (panpipes), quena, bomba and guitar. "Amauta" was the name of a teacher of Inca nobles during the days of the Incan Empire.



### *Amauta*

Tickets for any of these concerts may be obtained at Cripple Creek Music or Cuppa Joe in Ashland and at the Medford Music Center. General admission is \$9, \$8 for AFMC members. Children under 12 are admitted at half-price.

If you are interested in receiving the AFMC newsletter, which includes a calendar of folk events (concerts, festivals, and dances) taking place in Southern Oregon and Northern California, or if you just want to talk about what folk music is, give me a call at 488-1561 or write to AFMC, P.O. Box 63, Ashland, OR 97520.

*Nancy Spencer is the coordinator of the Ashland Folk Music Club.*



# Birth of a Community Theater

*A pseudo-Socratic dialogue, wherein Ashland's ubiquitous bon viveur George Spelvin interviews Jack Vaughn, Producing Director of the newly-formed Ashland Community Theatre. (Despite Spelvin's obvious hostility, the interviewee retains his equanimity throughout.)*

**GS** So, Mr. Vaughn—Or am I supposed to call you *Doctor Vaughn*?

**JV** Please call me whatever makes you feel comfortable.

**GS** Fair enough. So, Vaughn, what makes you think that Ashland needs another theatre group? I mean, we've got hot-and-cold-running theatres in this town—the Shakespeare Festival, the Cabaret, the College, Actors' Theatre, Studio X...

**JV** All doing beautifully what they set out to do; no quarrel about that. But A.C.T. has a specific agenda and goals that differ from what's currently available in Ashland. We feel...

**GS** "A.C.T.," eh? Pretty clever, trying to trade on the name of a famous, established group. Or don't you know about A.C.T. in San Francisco?

**JV** (Quietly) I've heard of it. But we aren't using "A.C.T." as a logo. It's simply an abbreviation, for easy reference. Anyway, as I was saying, A.C.T.'s goal is to be a community theatre in the traditional sense—a theatre that produces popular plays using volunteer actors, technicians, and designers. We want everyone in the community to feel free to participate in our productions. In that sense, we are not a set "company"; our personnel will change constantly.

**GS** Doesn't sound so unique to me. Is that all you have to offer?

**JV** Not entirely. We have some other goals as well. First, we intend to produce

exclusively in arena style—with the audience totally surrounding the stage. We also feel that our theatre should be a comfortable, attractive place for people to come to. We don't want to be another "black box." We want an intimate space with comfortable seats, easy access, and a pleasant social atmosphere. A.C.T. is to be a place where you can bring guests, meet friends, dress up for a special play-going experience, and lift a glass of champagne at intermission. Does that answer your question?

**GS** You keep saying "we," but isn't this all your show? Aren't you the chief honcho, the *grand fromage*?

**JV** It's true that the idea for the theatre was mine originally, but since our incorporation last May, the project has definitely become a group effort. We have a wonderful Board of Directors—community people who have volunteered to raise funds for our productions and to oversee the business of the corporation. We also have a growing number of Founding Patrons—those who have made financial contributions to A.C.T.—everything from \$20 to \$1,500. And already, dozens of people in the Rogue Valley have volunteered their time as actors, scene builders, ushers—you name it. A.C.T. belongs to everybody who will help it grow.

**GS** So, what are you then? What's your job?

**JV** My title is Producing Director. That means I'm responsible for all artistic matters and for seeing that "the show goes on."



**GS** Sounds like a "cushy" job to me. How much do you make?

**JV** Nothing. I'm a volunteer, just like everyone else on the Board. I don't expect ever to take any money out of A.C.T.

**GS** Gee, how noble!

**JV** Not really. I get a kick out of doing this. Theatre is my life; I've been in it since I was 13 years old.

**GS** Oh yeah? So, that qualifies you to be a "Producing Director"? What's your background? Go ahead, toot your own horn.

**JV** All right. I have earned Bachelor of Arts, Master of Fine Arts, and Doctor of Philosophy degrees in Theatre and Drama. I taught acting and directing at the university level for 30 years, and I've published a number of books and articles on the drama. I was also a theatre administrator and manager for many of those years and have previously founded two other community theatres. Enough?

**GS** Yeah, sure.

**JV** But now, what I'd really like to talk about is A.C.T.'s opening production.

**GS** Be my guest.

**JV** I assumed I was. Anyway, we are about to turn the concept into a reality with a production of *Prelude to a Kiss* by Craig Lucas.

**GS** You call that a "popular" play? I've never even heard of it.

**JV** Well, it is fairly new. But yes, it has been quite popular so far. It was commissioned by South Coast Repertory, in Costa Mesa, California, in 1988. Then, in a revised version, it went on to New York, where it played in 1990—first off-Broadway, then at the Helen Hayes Theatre on Broadway. It starred Timothy Hutton and Barnard Hughes, and it won the Tony nomination that year. And it's currently being made into a major motion picture.

**GS** So what's it about?

**JV** It's a contemporary romantic fantasy. Boy and girl meet, fall in love, and are married. But at the wedding, a mysterious Old Man appears and asks to kiss the bride. When he does, the kiss has a magical effect on her.

**GS** Which is?

**JV** I don't want to give away the plot. But of course in the end the married couple live "happily ever after." For me, the charm of the play is its inclusion of the supernatural in an essentially realistic story. It also has lots of laughs and some delightfully eccentric characters.

**GS** Goody! And where is your theatre located?

**J.V.:** A.C.T. doesn't yet have its own theatre; that's going to take some time. So we've leased the main performance space of the Old Ashland Armory for the month of January.

**GS** That barn? You call that "attractive" or "intimate"?

**JV** Ah, but wait till you see what we're doing with it! We are constructing our own 100-seat arena theatre, totally surrounding and isolating it from the larger space. We're also bringing in a complete stage lighting system. Even though it's a temporary structure, it should be one of the more attractive theatres in Ashland.

**GS** I'll believe it when I see it.

**JV** Yes, you will. But buy your tickets early, because we expect this production to be a sellout.

**GS** You should be so lucky! When does this "great event" get produced?

**JV** *Prelude to a Kiss* plays January 11 through 26 for eight performances only.

**GS** Where do I get tickets, just in case I decide to see it?

**JV** At Manning & Morgan Antiques, 393 E. Main, in Ashland. Or you can make reservations by calling 482-0361 or 482-0544. Any other questions?

**GS** Nope. Nice talking to you.

**JV** Oh.



# JAZZ GREATS FEATURED ON JAZZSET

with BRANFORD MARSALIS

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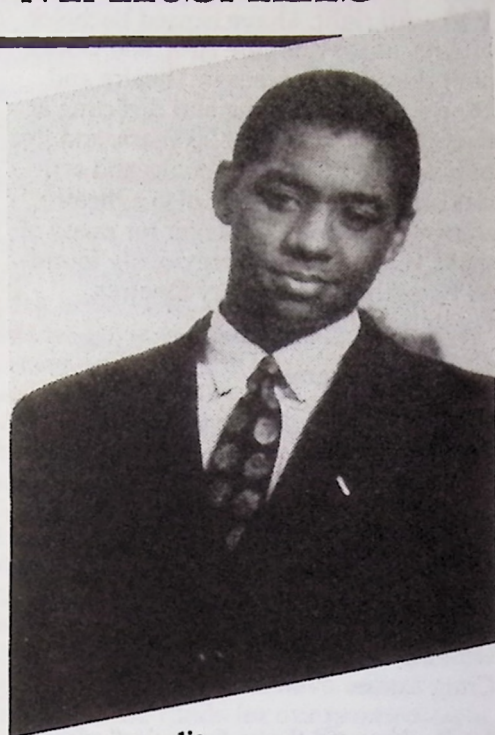
Beginning January 1992, acclaimed tenor saxophonist Branford Marsalis will be the host of *Jazzset*, a weekly jazz program featuring instrumentalists, vocalists, small groups, and big bands on Jefferson Public Radio.

Recorded exclusively for National Public Radio (NPR) audiences, *Jazzset's* presentation of new jazz performances is produced by NPR member station WBGO-FM/Newark, New Jersey, and is broadcast on Jefferson Public Radio *Rhythm and News* Stations KSMF, KSBA, KSKF, and KAGI Thursdays at 10pm with a rebroadcast Sundays at 2pm.

Branford Marsalis has led the movement to revitalize acoustic jazz in the 1980s and '90s. The son of New Orleans pianist Ellis Marsalis, Branford came on the scene as a member of drummer Art Blakey's *Jazz Messengers* in the early '80s, and closed the decade as the leader of one of the freshest small groups in contemporary jazz. In the autumn of 1991, Marsalis, who started on clarinet and also plays soprano saxophone, released his seventh Columbia Records album, *The Beautiful Ones Are Not Yet Born*.

Branford Marsalis has a unique profile in popular music as well as jazz. He is an occasional onstage guest with the Grateful Dead. He recorded and toured internationally for four years with the rock star Sting. Marsalis also created music for the sound tracks to the Spike Lee films *Do The Right Thing* and *Mo' Better Blues*. He had an on-screen role in *School Daze*.

Commenting on his new gig as host



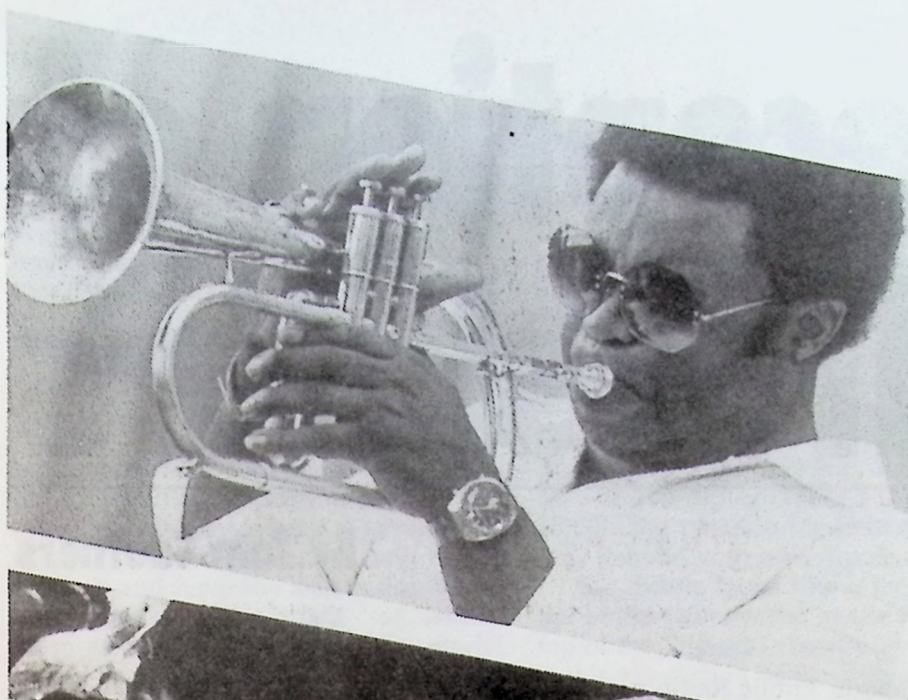
Branford Marsalis

of *Jazzset*, Marsalis says, "I am looking forward with great pleasure to hosting this exciting program."

Thurston Briscoe, program director for WBGO-FM, adds, "Branford has taken his sound to the pop music world, yet he still has plenty to say through his acoustic jazz tenor. Branford is also funny and delightfully irreverent. This breadth and depth of experience plus personality make him the ideal host."

*Jazzset* will feature some of today's





*Jazz masters Freddie Hubbard (top) and Dizzy Gillespie will join Jazzset host Branford Marsalis during 1992.*

most renowned and versatile jazz musicians, as well as rising jazz players, in their most exciting element—live and on stage. The weekly series will take listeners to venues as famous as New York's Lincoln Center, the Great American Music Hall in San Francisco, as well as small jazz stages, such as the Kuumbwa Jazz Center in Santa Cruz and the Jazz Showcase in Chicago.

From Nancy Wilson in El Paso to

Freddie Hubbard in Los Angeles, from Dizzy Gillespie in Detroit to Lou Rawls in Newark, *Jazzset* is recorded on location in clubs and in concert halls and celebrates the full spectrum of jazz.

Portions of a recent grant to National Public Radio from the Lila Wallace-Reader's Digest Fund, one of the largest private funders of the arts in the United States, will provide major support to *Jazzset*.



# Reception of Translators

By Tom Cauthers

The Jefferson Public Radio network currently includes five full-powered FM stations and two AM stations. There are also thirty-four FM translators. These translators bring KSOR programming to communities beyond the range of KSOR's main transmitter, located on King Mountain east of Wolf Creek. In a future article we will discuss the power, coverage and reception problems from KSOR and JPR's other full-powered FM stations.

FM translators must rebroadcast the signal of higher powered FM transmitters. They must receive their signals from the FM station they're licensed to receive, or from another translator. They do not have the capability to originate their own programming.

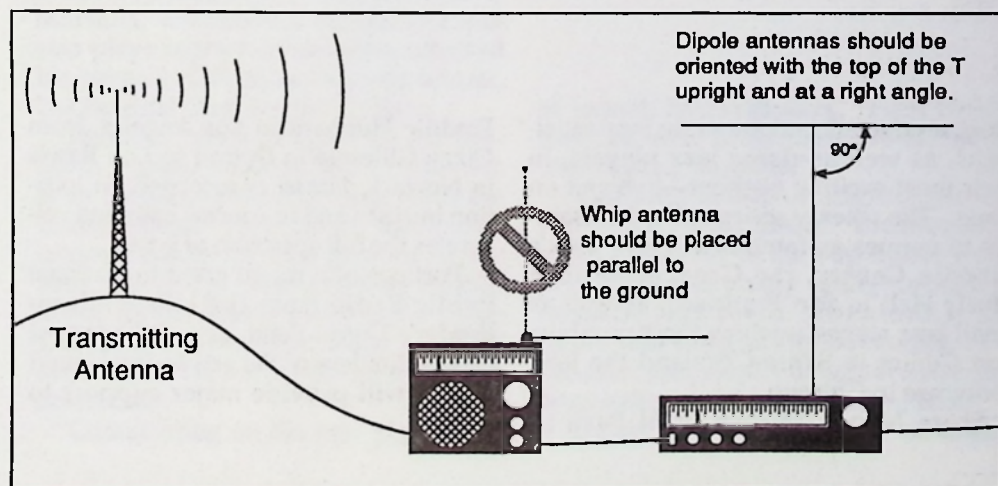
Most of our translators have a power of 1 or 10 watts. Because of the low power requirements of the translators, they can be powered with special solar

panels where commercial power is not available. The translator uses a special antenna which focuses its power in the direction of the community to be served. This partially makes up for the very low power of the translator.

Antenna efficiency is probably the most important factor in translator reception. Any slight impairment of the receiving antenna can disrupt program clarity from a translator where a much greater impairment would not be noticeable from a full powered transmitter.

FM translators generally have lower power (weaker signals) than do full-sized FM transmitters. There are several steps that can be taken to improve reception from a translator.

Determine where the nearest or clearest translator is situated. Usually a translator will be located on the highest peak in the area. The only exceptions are flat terrain or in a downtown area. If the





nearest translator is not a mountain, look for a water tower, multi-story building or other tall structure or tower. We are always ready to describe the location of any of the Jefferson Public Radio translators. You will find the translator frequencies and general service areas listed in the monthly Guide.

Most FM radios have an antenna already attached, either internally or as a "whip." Your car radio antenna is a whip antenna. If your radio's antenna is not adjustable, try turning the radio as much as half-way around. There will be a point where the reception will be the loudest, and have the least noise. When this angle is found, the radio can usually be moved without changing the signal quality, as long as the radio still points in the same direction.

If your FM receiver is equipped with a mute switch it should be turned off. Translator signals sometimes are not strong enough to cross the mute threshold. Then, it is suggested that the FM receiver be tuned very slowly between 99 and 92 on the dial. In some areas, listeners may be able to hear more than one KSOR translator. The strongest one should be chosen.

Unlike signals transmitted from KSOR, KSMF, KSRS, KSBA and KSKF, the signal from a translator is usually transmitted in the horizontal plane. A horizontal-only transmitting antenna provides the best coverage of a signal. But, the receiving antenna must also be parallel to the ground to receive the best signal available. This is especially true with a whip or telescoping antenna. That's why car radios with their vertical

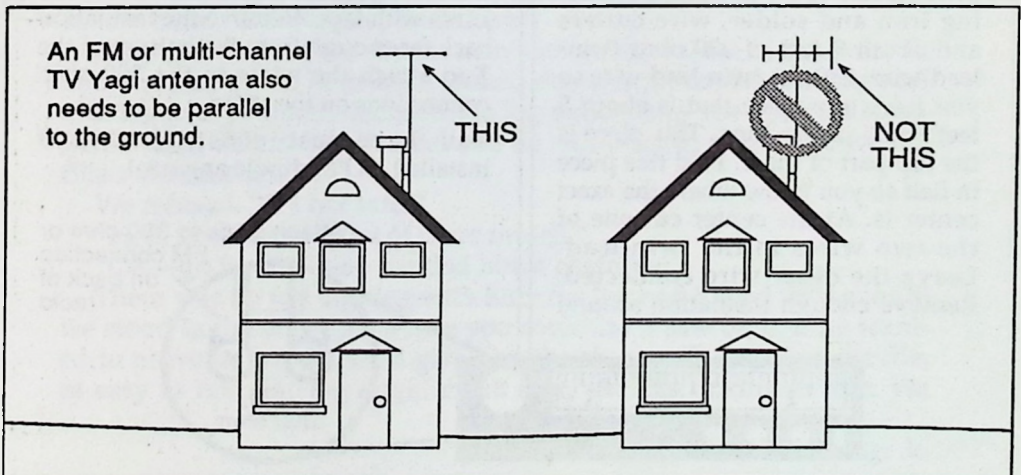
whip antennas usually pick up more noise from a translator signal than from a transmitter signal.

If reception is fuzzy, the next step in exploring possibilities of improved reception is to try a DIPOLE antenna. First, verify that your radio or receiver has terminals for an FM antenna. They are usually marked "FM" or "300 ohm." The dipole antenna can be purchased from several sources and are usually inexpensive. For instance, Radio Shack sells an FM dipole antenna for less than \$5.00. (See page 16 for instructions on how to build your own dipole antenna.)

The dipole looks like a large T with the bottom connected to the radio. The top of the T should remain horizontal. It is this top section of the T that picks up the FM signal. Turn it in different directions and move it to different locations to find the best reception. The dipole can be thumbtacked to a wall, ceiling or furniture.

No antenna will work well if it is shielded from the signal. Reception will remain poor inside a metal building such as a mobile home. Metal buildings can affect signal reception even for listeners who do not live in houses with metal used in the construction. If a metal building is between your antenna and the translator the signal strength will be sharply reduced. The solution to the problem usually is to install a roof-top antenna that will not be obstructed from the view of the translator by metal (or snow).

There are several possibilities with roof-top antennas. One, a broadband or multi-channel TV antenna, can be used





both for TV and FM at the same time. The FM frequency band is located between TV channels 6 and 7. An inexpensive "splitter" can provide connections to the TV and FM radio. It may also be desirable to install an antenna just for FM reception. To pick up the best possible translator signal, the antenna should be aimed directly at the translator's transmit antenna.

Another possibility for better reception is your cable TV outlet. In many communities, KSOR is carried on the cable with the TV and other FM stations. Ask your local cable company if KSOR is available on their system. Ask them to furnish you with a "splitter" to connect your FM receiver. There is usually a small charge for this service.

Signals from Jefferson Public Radio's transmitters are sent in a circular pattern. So, the receiving antenna can be at any angle to the receive the signal.

It may require some experimenting and ingenuity to receive a high quality signal from a low-power translator or very distant FM transmitter. It is surprising to learn from many people they are enjoying KSOR programming in areas we never expected the signal to be received. As funds and opportunities permit, higher powered translators will be brought into use where possible. We have other plans for additional services soon. And, we'll let you know what's happening as these projects come closer to reality.

*Tom Cauthers is Director of Engineering for Jefferson Public Radio. His background includes engineering, programming and production at more than 25 commercial and public radio stations in Oregon, Washington, Idaho, Montana and Alaska. Tom has recently returned to the Rogue Valley after a 30-year absence.*

## BUILD YOUR OWN DIPOLE ANTENNA

Top of T approx.  
5 feet 5 inches long

300 ohm  
twin-lead wire

A dipole antenna is merely a piece of wire that is tuned to the station you want to receive. If you want to make your own dipole, you will need a soldering iron and solder, wire cutters and about 9 feet of 300 ohm twin-lead wire. Cut the twin-lead wire so you have one piece that is about 5 feet and 5 inches long. This piece is the top part of the T. Fold this piece in half so you know where the exact center is. At the center cut one of the two wires in the twin-lead. Leave the other wire connected. Remove enough insulation around

solder  
wires

solder  
wires

solder  
wires

Wrap solder  
joints with  
electrical tape

the cut ends so you can solder the other piece of twin-lead here—one wire to each side. On the outside ends at the top of the T, solder the two wires together. Cover all soldered joints with tape. Remove the insulation back far enough from the bottom of the T to attach the wires to the 300 ohm connections on the radio.

You have just constructed and installed an FM dipole antenna!

Attach leads to 300 ohm or  
FM connection  
on back of  
radio

FM  
300 ohm



# An Occupational Disease

By Robert Heilman

IT WAS THE DAMP, chill autumn time, barely too warm for frost and too wet for comfort. We were working on a Bureau of Land Management stream-cleaning contract, clearing out a log-jam in the Siskiyou Mountains near the California line. My partner Brian and I sat up on the stream bank among sword fern and viny maple and waited to see what kind of fool the log would make of the government inspector.

The odds were about 50/50 that he'd shortly be a dead fool or a maimed one, and better than even that he'd end up a cold wet one. Regardless of the outcome, we sat in the fog-wet brush near the yarder's tailblock, I smoking a hand-rolled cigarette, Brian with a jab of chew in his cheek, not talking, keeping our thoughts under our hardhats.

Below us and about one hundred feet upstream, the inspector stood where I had stood an hour before, on a wet boulder, looking up at an old rotting log which hung overhead, wedged between moss-dappled rock walls above a small pool. Behind the log a waterfall fed the pool.

Standing there in mid-stream on the slick rock, with the sound of splashing water and the mass of the log above and before me, I'd seen the possibilities and didn't like any of them. If my chainsaw didn't get stuck, if the log's compression didn't send it buckling my way, if I could shift my balance away from the log so that I didn't fall into the pool, if I didn't slip and fall breaking an ankle or rib while scrambling out of the way, I would merely get drenched on a cold mountain-fall morning. From above, up on the bank, it had looked routine; but standing there on that rock I could see that it was lethal. I gave it up as too risky and then Brian walked down there, saw in hand, and came to the same conclusion. "It's funny," he said after climbing back up the bank, "it looks easy from here."

Now it was the government man's turn down there in the hole. He had showed up an hour later, looked down from the bank at the rock and log and pool and declared the log removable. The contract specified a clear, debris-free channel and he was there to make sure we fulfilled the contract.

We refused. "It's not safe."

"Hell, I could cut it out of there myself."

"OK—go for it." Brian handed him a chainsaw.

There was no use arguing with him; the log had fooled us too, until we stood in the only spot where you could lay a saw on it. If he wanted to prove us wrong, we'd give him the chance. The man might die, as easy as not. The log might crush him, pin him or drown him. We

*Continued on Page 36*



# Speaking of Words

by Wen Smith

## Make Me a Match

"Weigh your words in a balance," says a Biblical passage. It's not easy to do. For years I kept getting a leaden word on one side of the scale and a feathery one on the other. I'd write something like "It was her birthday and stormy," making an odd couple of noun and adjective.

Balance, or lack of it, usually appears with the word *and* at the fulcrum and other words, one or more, on each side. *And* is the joiner, or matchmaker, something like the yenta in *Fiddler on the Roof*.

But the yenta was a more efficient matchmaker than *and* is. When she put together a pair, whether they belonged together or not, the result was usually a full house. As a matchmaker, *and* is much less successful.

Every now and then, usually the day after payday, I say something like "I hope I win the lottery and soon." My error is the *lottery* is a thing and *soon* isn't. The noun and the adverb just don't make a pair.

Not that the *lottery* and *soon* are incompatible; they get along just fine if I don't put *and* between them. But when I do use *and*, there's a mess unless the two things joined are from the same family. It wasn't that way with the yenta.

You'll see my point perfectly if you imagine a television series titled "Lifestyles of the Rich and Cagney." The problem here is that the descriptive *rich* just doesn't match the proper name such as *Cagney*. A show with an unbalanced title like that would last half a season at the outside.

Two descriptive words like *rich* and *famous*, on the other hand, will balance nicely. Of course, "Lacy and Famous" might make it, but only if *Lacy* is a description, not a name.

The words *or* and *but* are also matchmakers, but they can go wrong as often

as *and*. I make a good match if I say "true or false," but "truth or false" won't do. "Gone but not forgotten" is balanced; "gone but not to forget" is out of whack.

It's true that *gone* and *to forget* are of the same family, the verbal clan, but they're from different branches, and there's some bad blood that keeps them from pairing off. It's a case of having to split infinitives away from participles and vice-versa. A good word-yenta just makes sure the kids are from the same branch of the same family.

The principle applies also to the infamous *either-or*. If I say, "Either it will snow or rain," the point of balance is in the wrong place. "It will snow," a full idea in its own right, has more weight than the single word *rain*. To achieve balance, I have to put *either* before snow and *or* before rain: "It will either snow or rain."

Triples, or series (like *red, white, and blue* or *hook, line, and sinker*) also need balance.

My decisive bout with word-balancing happened when I was young and about to choose a career. A counselor urged me to list possibilities, so I wrote down three: tech, dentistry, and engineer. It was an unbalanced mess: an action, a profession, and a person.

I was already a person, so I dropped *engineer*. Then *teach* and *dentistry* didn't balance, so I had to change *dentistry* to *pull teeth*. That turned me off, so I crossed it out, and only *teach* was left. I tried pairing it with *unemployment*, but the noun didn't balance with the verb, so I gave up *unemployment*.

Well, that's how I chose my career. Teaching was nothing like unemployment, but it yielded about the same pay.

The Bible is right. You never know when weighing words in a balance may change your whole life.

*Wen Smith, a writer who lives in Ashland, is a volunteer newscaster for Jefferson Public Radio. His "Speaking of Words" is heard on The Jefferson Daily every Wednesday.*



## Specials at a Glance

**KSOR  
KSRS**

### CLASSICS & NEWS

Spend New Year's Day with the Vienna Philharmonic, Wednesday January 1 at 8:00 am. Carlos Kleiber will return to the podium this year to conduct the VPO in waltzes, marches, and polkas by the Strauss family. This concert, heard live from the Golden Hall of Vienna's Muzikverein, is a New Year's tradition!

The World Premiere of John Corigliano's opera *The Ghosts of Versailles* will be performed by the Metropolitan Opera, Saturday, January 4 at 10:00 am.



*James Levine conducts the Metropolitan Opera's presentation of The Ghosts of Versailles on January 4.*

**KSMF  
KSBA  
KSKF  
KAGI**

### Rhythm & News

By popular demand the Sunday schedule on the *Rhythm and News* service returns the Folk Show to its Sunday 6:00pm time slot, with Jazz Sunday returning from 9:00 am until 2 pm. The Thistle and Shamrock returns to its former 3:00 pm time slot.

NPR's newest jazz program *Jazzset*, hosted by Branford Marsalis, debuts Thursday, January 9, and will be heard Thursdays at 10:00 pm, with a repeat of the program on Sundays at 2:00 pm. The program will take listeners to live jazz performances from around the world. This month basketball legend and major jazz fan Kareem Abdul Jabbar will guest host on January 30th.



*Thistle & Shamrock host Fiona Ritchie*



*Branford Marsalis hosts Jazzset*

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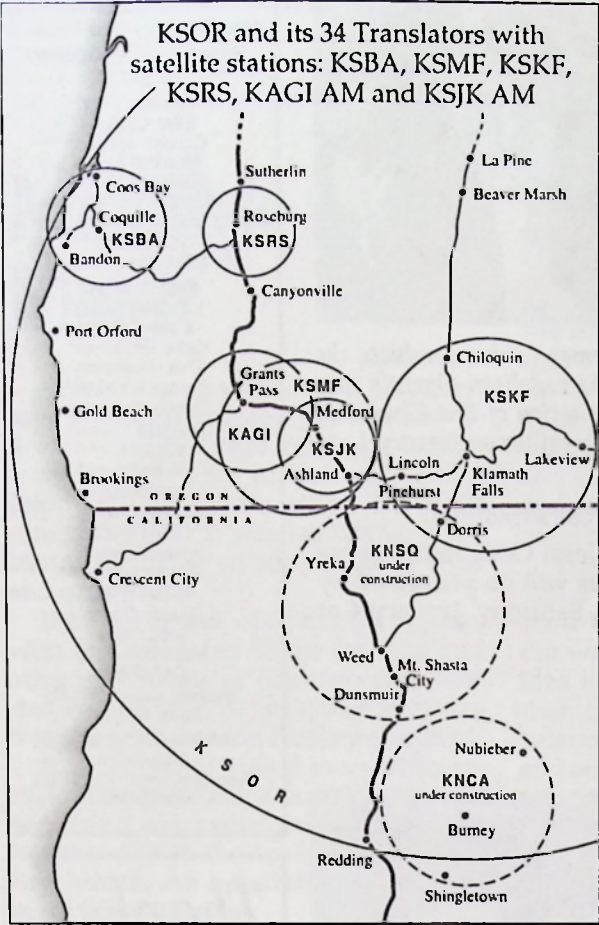
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KSOR Dial Positions in Translator Communities			
Bandon .....	91.7	Happy Camp .....	91.9
Big Bend, CA .....	91.3	Jacksonville .....	91.9
Brookings .....	91.1	Klamath Falls .....	90.5
Burney .....	90.9	Lakeview .....	89.5
Callahan .....	89.1	Langlois, Sixes .....	91.3
Camas Valley .....	88.7	LaPine, Beaver Marsh .....	89.1
Canyonville .....	91.9	Lincoln .....	88.7
Cave Junction .....	90.9	McCloud, Dunsmuir ..	88.3
Chiloquin .....	91.7	Merrill, Malin, Tulelake .....	91.9
Coquille .....	88.1	Port Orford .....	90.5
Coos Bay .....	89.1	Parts of Port Orford, Coquille .....	91.9
Crescent City .....	91.7	Redding .....	90.9
Dead Indian-Emigrant Lake .....	88.1	Roseburg .....	91.9
Ft. Jones, Etna .....	91.1	Sutherlin, Glide .....	89.3
Gasquet .....	89.1	Weed .....	89.5
Gold Beach .....	91.5	Yreka, Montague .....	91.5
Grants Pass .....	88.9		

CLASSICS &

KSOR 90.1 FM ASHLAND		Monday	
Dial positions for translator communities listed below		5:00	Morning Edition
		7:00	First Concert
		10:00	Bob and Bill
		12:00	News
		12:10	Siskiyou Music Hall
KSRS 91.5 FM ROSEBURG			

Rhythm

KSMF 89.1 FM ASHLAND		Monday	
KSBA 88.5 FM COOS BAY		5:00	Morning Edition
		9:00	Open Air
		3:00	Marlan McPartland's Piano Jazz (Fridays)
		4:00	All Things Considered
		6:30	The Jefferson Daily
		7:00	Echoes
KSKF 90.9 FM KLAMATH FALLS			
KAGI AM 930 GRANTS PASS			

News & In

KSJK 1230 AM TALENT		Monday	
		5:00	BBC Newshour
		6:00	Morning Edition
		10:00	Monitoradio
		11:00	Talk of the Nation
		1:00	Talk of the Town (Mondays)
			Soundprint (Tuesdays)
			Crossroads (Wednesdays)
			Living on Earth (Thursdays)



# NEWS

Through Friday		Saturday	Sunday
Chicago Symphony (Fridays) All Things Considered The Jefferson Daily	5:00 All Things Considered 6:30 Marketplace 7:00 State Farm Music Hall	6:00 Weekend Edition 8:00 First Concert 10:30 Metropolitan Opera 2:00 International Music Series 4:00 All Things Considered 5:00 State Farm Music Hall	6:00 Weekend Edition 8:00 Millennium of Music 9:30 St. Paul Sunday Morning 11:00 Siskiyow Music Hall 2:00 St. Louis Symphony 4:00 All Things Considered 5:00 America and the World 5:30 Pipedreams 7:00 State Farm Music Hall

# News

Through Friday		Saturday	Sunday
Le Show (Mondays) Joe Frank (Tuesdays) Selected Shorts (Wednesdays) Milky Way Starlight Theater (Thursdays) Soundplay (Fridays)	9:30 Ken Nordine's Word Jazz (Thursdays) 10:00 Jazz (Mondays) Jazz (Tuesdays) Jazz (Wednesdays) Jazzset (Thursdays) Vintage Jazz (Fridays) 12:00 Jazz (Thursdays)	6:00 Weekend Edition 10:00 Car Talk 11:00 Jazz Revisited 11:30 Open Air 1:00 AfroPop Worldwide 2:00 World Beat 5:00 All Things Considered 6:00 Whad'Ya Know? 8:00 The Grateful Dead Hour 9:00 BluesStage 10:00 The Blues Show	6:00 Weekend Edition 9:00 Jazz Sunday 2:00 Jazzset 3:00 BluesStage 4:00 New Dimensions 5:00 All Things Considered 6:00 The Folk Show 8:00 Thistle & Shamrock 9:00 Music from the Hearts of Space 10:00 Possible Musics

# ormation

Through Friday		Saturday	Sunday
Magnificent Obsession (Fridays) Pacifica News Jefferson Exchange (Mondays) Monitoradio Marketplace As It Happens The Jefferson Daily All Things Considered	6:30 Marketplace 7:00 MacNeil-Lehrer Newshour 8:00 BBC Newshour 9:00 Pacifica News 9:30 All Things Considered 11:00 Sign-off	6:00 Weekend Edition 11:00 Wha D'Ya Know 1:00 Milky Way Starlight Theatre 1:30 Horizons 2:00 Parents Journal 3:00 Soundprint 3:30 Talk of the Town 4:00 Car Talk 5:00 All Things Considered 6:00 Modern Times 8:00 All Things Considered 9:00 BBC News	6:00 Weekend Edition 10:00 Sound Money 11:00 Sunday Morning 2:00 El Sol Latino 8:00 All Things Considered 9:00 BBC News



## Monday through Friday

### 5:00 a Morning Edition

The latest news from National Public Radio with host Bob Edwards. Includes:

6:50 a Regional News

6:55 a Russell Sadler's Oregon Outlook

### 7:00 a First Concert

Classical music for the morning, hosted by Pat Daly. Includes NPR news at 7:01 and 8:01, regional news at 7:30, 8:30 and 9:00, also:

7:37 a Star Date

8:37 a Marketplace Report

9:30 a Sisklyou Pass with Thomas Doty

9:57 a Calendar of the Arts

Featured Works (Begins at 9:07 a)

Jan 1 W RAVEL: Piano Concerto in G

Jan 2 Th BEETHOVEN: Symphony No. 1

Jan 3 F BACH: Violin Concerto No. 2 in E

\*Jan 6 M SCRIBIN: Piano Sonata No. 3

Jan 7 T SCHUBERT: String Trio in B-flat

Jan 8 W HARRIS: Symphony No. 3

Jan 9 Th C.P.E. BACH: Flute Concerto in D

Jan 10 F MARTINU: Cello Sonata No. 3

Jan 13 M POULENC: Piano Concerto

Jan 14 T TCHAIKOVSKY: *Romeo and Juliet*

Jan 15 W VAUGHAN WILLIAMS: Fantasia on a Theme of Thomas Tallis

Jan 16 Th BEETHOVEN: Piano Sonata No. 18 in E-flat

Jan 17 F HAYDN: Cello Concerto in D

\*Jan 20 M PISTON: *The Incredible Flutist*

Jan 21 T GRIEG: Violin Sonata

Jan 22 W GALUPPI: Harpsichord Concerto

Jan 23 Th BAX: *Garden of Fand*

Jan 24 F RESPIGHI: *Ancient Airs*

Jan 27 M MOZART: Symphony No. 35 ("Haffner")

Jan 28 T COPLAND: *Appalachian Spring*

Jan 29 W HAYDN: String Quartet in D, Op. 20, No. 4

Jan 30 Th CRESTON: Partita for Flute, Violin and String Orchestra

\*Jan 31 F SCHUBERT: *Wanderer Fantasy*

### NEW YEAR'S DAY

8:00 a New Year's Day with The Vienna Philharmonic  
Live from the Golden Hall of Vienna's

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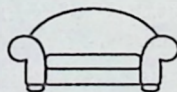
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Muzikverein, Carlos Kleiber conducts the Vienna Philharmonic in its traditional New Year's Day concert, with polkas, waltzes, marches from the Strauss family.

- 10:00 a **Bob and Bill**
- 12:00 n **News, Weather, and Calendar of the Arts**
- 12:10 p **Siskiyou Music Hall with Russ Levin.**  
**Featured Works (Begins at 2 p)**  
 Jan 1 W IVES: Symphony No. 2  
 Jan 2 Th LISZT: Piano Concerto No. 2  
 Jan 3 F STRAVINSKY: *Petrushka*  
 Jan 6 M BRUCH: Violin Concerto No. 1  
 Jan 7 T BRAHMS: Handel Variations  
 Jan 8 W KROMMER: Clarinet Concerto in E-flat  
 Jan 9 Th SHOSTAKOVICH: Symphony No. 5  
 Jan 10 F SCHUMANN: Piano Concerto  
 Jan 13 M BARTOK: Divertimento for Strings  
 Jan 14 T MOZART: Piano Quartet No. 1  
 Jan 15 W MENDELSSOHN: Symphony No. 5  
 Jan 16 Th PROKOFIEV: Violin Sonata No. 2  
 Jan 17 F HUMMEL: Septet No. 1  
 Jan 20 M WARD-STEINMANN: Concerto No. 2 for Chamber Orchestra

- Jan 21 T TCHAIKOVSKY: Piano Concerto No. 2, Op. 44  
 Jan 22 W ELGAR: Enigma Variations  
 Jan 23 Th SCHUMANN: String Quartet No. 2  
 Jan 24 F MUSSORGSKY: *Pictures at an Exhibition*  
 Jan 27 M MOZART: Piano Concerto No. 20 in d minor  
 Jan 28 T BIZET: Symphony in C  
 Jan 29 W BEETHOVEN: Piano Trio Op. 1, No. 1  
 Jan 30 Th E.J. MOERAN: Two Pieces for Small Orchestra  
 Jan 31 F RAMEAU: *Quam Dilecta*

## FRIDAYS ONLY

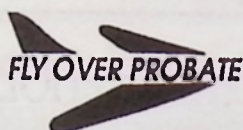
- 2:00 p **The Chicago Symphony**  
 Daniel Barenboim assumes the Music Director position for the CSO's 101st season, succeeding Sir Georg Solti.  
 Jan 5 Andrew Schenk conducts an all-Barber program, including the Symphony No. 1, op. 9; *Prayers of Kierkegaard*, Op. 30, with soprano Sarah Reese; and *The Lovers*, Op. 43, with baritone Dale Duesing.  
 Jan 12 Sir Georg Solti conducts the Prelude and *Liebestod* from *Tristan und Isolde* by Wagner; the

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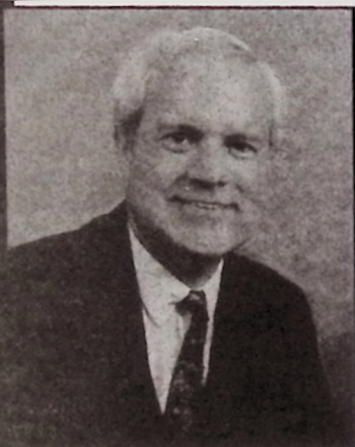
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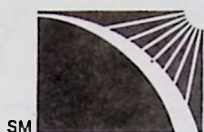
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Love Scene from *Romeo and Juliet* Op. 17 by Berlioz; and the Symphony No. 7 in A, Op. 92 by Beethoven.

**Jan 19** Pierre Boulez conducts the Prelude and Fugue in E-flat, BWV 552 by Bach; the Violin Concerto by Berg, with soloist Midori; and the Symphonic Poom *Pelleas and Melisande* by Schoenberg.

**Jan 26** Daniel Barenboim conducts the Symphony No. 5 in B-flat by Bruckner.

4:00 p All Things Considered

4:30 p The Jefferson Daily

5:00 p All Things Considered

6:30 p Marketplace

The latest business news, hosted by Jim Angle.

7:00 p State Farm Music Hall

With hosts Peter Van De Graaff and Scott Kuiper.

2:00 p Sign Off

## Saturday

6:00 a Weekend Edition

8:00 a First Concert

Includes:

8:30 a Nature Notes with Frank Lang

9:00 a Calendar of the Arts

9:30 a Siskiyou Pass with Thomas Doly

10:30 a The Metropolitan Opera

**Jan 4** *The Ghosts of Versailles* by John Corigliano. This World Premiere is conducted by James Levine, and the cast includes Teresa Stratas, Marilyn Horne, Graham Clark, Gino Quilico, and Hakan Hagegard. (Begins at 10:00 am)

**Jan 11** *La Boheme* by Puccini. Michelangelo Veltri conducts, and the cast includes Veronia Villarroel, Priscilla Baskerville, Franco Farina, Brian Shexnayder, Vernon Hartman, Paul Plishka, and Renato Capecchi.

**Jan 18** *The Flying Dutchman* by Wagner. James Conlon conducts, and the cast includes Hildegard Behrens, Gary Lakes, Donald Kaasch, James Morris, and Matt Salminen.

**Jan 25** *L'Elisir d'Amore* by Donizetti. Marcello Panni conducts, and the cast includes Kathleen Battle, Luciano Pavarotti, Juan Pons, and Paul Plishka.

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# CLASSICS & NEWS

KSOR 90.1 FM KSRS 91.5 FM

(For dial positions in translator communities see page 20)

2:00 p Nakamichi International Music Series  
Programs to be announced.

4:00 p All Things Considered

5:00 p State Farm Music Hall

2:00 a Sign Off

## Sunday

6:00 a Weekend Edition

8:00 a Millennium of Music

This weekly program, hosted by Robert Aubry Davis, focuses on the sources and mainstreams of European music for the one thousand years before Bach.

9:30 a St. Paul Sunday Morning

Jan 5 Clarinetist Richard Stoltzman, harpist Nancy Allen, and pianist Irma Vallecillo perform music by Poulenc, Debussy, Gershwin, Bernstein and Stevie Wonder.

Jan 12 The Mulr String Quartet and pianist Peter Orth perform music by Wolf, Liszt, and Brahms.

Jan 19 The Taverner Consort performs music ancient to modern, from Hildegard of Bingen to Olivier Messiaen.

Jan 26 Pianist James Tocco performs music by Ravel, Copland, Mozart, and Chopin.

11:00 a Siskiyou Music Hall  
Classical music for your Sunday.

2:00 p St. Louis Symphony  
Leonard Slatkin conducts this series of concerts.

Jan 5 Andrew Davis conducts the Piano Concerto No. 3 in C Minor, Op. 37 by Beethoven, with soloist Walter Klien; and the Symphony No. 5, Op. 50 by Nielsen.

Jan 12 Leonard Slatkin conducts the Symphony No. 66 in B-flat by Haydn; the Piano Concerto by Gyorgy Ligeti, with soloist Anthony di Bonaventura; and the Symphony No. 5 in B-flat, Op. 100 by Prokofiev.

Jan 19 Richard Buckley conducts *Concertante* by Stephen Paulus; the Violin Concerto in E Minor, Op. 64 by Mendelssohn, with soloist Viktoria Mullova; and the Symphony No. 7 in A, Op. 92 by Beethoven.

Jan 26 Joseph Silverstein conducts the Brandenburg Concerto No. 4 in G, BWV 1049 by Bach; the Flute Concerto by Karl Nielsen, with soloist Jacob Berg; and the Serenade No. 7 in D, K. 250 ("Haffner") by Mozart.

4:00 p All Things Considered

5:00 p America and the World

A weekly discussion of foreign affairs, hosted by distinguished journalist Richard C. Hottelot, and produced by NPR.

5:30 p Pipedreams

Michael Barone hosts this program devoted to "The King of Instruments," the organ.

7:00 p State Farm Music Hall

2:00 a Sign Off

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# Rhythm & News

KSMF 89.1FM KSBA 88.5FM  
KSKF 90.9FM KAGI 930AM

## Monday through Friday

### 5:00 a Morning Edition

The latest news from National Public Radio, hosted by Bob Edwards. Includes:

6:50 a Regional News

6:55 a Russell Sadler's Oregon Outlook

### 9:00 a Open Air

A blend of jazz, world music, contemporary pop, new age, and blues. Keith Henty is your host from 9-noon and Colleen Pyke is your host from noon-4pm. Open Air includes NPR newscasts hourly from 9 to 3, and:

9:30 a Ask Dr. Science

10:30 a Siskiyou Pass with Thomas Doty

1:00 p Calendar of the Arts

## FRIDAYS ONLY

### 3:00 p Marian McPartland's Piano Jazz

Jan 3 David Amram is a multi-instrumentalist whose music has been influenced by world music as well as jazz. Here he joins Marian on piano, and he brings along quite a collection of other instruments.

Jan 10 Hank Jones, one of the most elegant pianists in jazz, joins Marian for a duet version of "What Am I here For."

Jan 17 Rosemary Clooney's singing career has included countless jazz and popular recordings, as well as TV and film appearances. She sits in with Marian for a program of jazz standards.

Jan 24 Ray Bryant's hard-swinging style is heavily influenced by blues and gospel. Here he solos on "Little Susie," and joins Marian for a duet version of his composition "Slow Freight."

Jan 31 Skitch Henderson is a popular conductor, and now organizer of the New York Pops Orchestra. Here he plays his own composition, the theme from the film "Act One," as well as a duet with Marian of "Fascinatin' Rhythm."

4:00 p All Things Considered

6:30 p The Jefferson Daily (not heard on KAGI)

7:00 p Echoes

John Diliberto brings you a new music program, which combines sounds as diverse as African Kora and Andean New Age with Phillip Glass and Pat Metheny. *Echoes* paints a vivid soundscape using a variable mix of musical textures.

9:00 p Siskiyou Pass with Thomas Doty



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## MONDAYS

- 9:02 p **Lo Show**  
Harry Shearer's program of satire, satire, and more satire.

## TUESDAYS

- 9:02 p **Joe Frank**  
This Los Angeles-based post modern storyteller's weekly foray into the weirdness of life in the Nineties.

## WEDNESDAYS

- 9:02 p **Selected Shorts**  
The return of this popular program which features well-known stage and screen actors interpreting contemporary short stories.
- Jan 1 **Terry Donnelly** reads "My Vocation" by Mary Lavin, and **David Margulies** reads Bernard Malamud's story "Idiot's First."
- Jan 8 **Hattie Winston** reads "Blues Ain't No Mockingbird" by Toni Cade Bambara, and **Mark Helprin's** story "Palais de Justice" is read by Jack Davidson.
- Jan 15 **Jerry Stiller** reads "At the Anarchists' Convention" by John Sayles, **Kate Nelligan** reads "The Plan" by Edna O'Brien, and **Hattie Winston** reads "Girl" by Jamaica Kincaid.
- Jan 22 **Marla Tucci** reads "A Haunted House" by Virginia Woolf, **John Shea** reads "Elephants" by Raymond Carver, and **Annie Piloniak** reads "A Conversation with My Father" by Grace Paley.
- Jan 29 **Geraldine Fitzgerald** reads "Taste" by Roald Dahl, and **Swoosie Kurtz** reads "How To Become A Writer" by Lorraine Moore.

## THURSDAYS

- 9:00 p **The Milky Way Starlight Theatre**  
Richard Moeschl, Traci Ann Batchelder, Brian Parkins, and a cast of thousands take you through the human side of astronomy.
- 9:30 p **Ken Nordine's Word Jazz**  
The most famous voice in radio with a weekly word jam.

## FRIDAYS

- 9:02 p **Soundplay**  
This series presents some of the most important contemporary radio dramas from both Europe and the U.S. Almost all programs are being heard in this country for the first time.
- Jan 3 **Breakfast in Miami** by Reinhard Lettau Six overthrown dictators are living in "retirement" in Miami, and gather together for breakfast at the airport hotel to reminisce.
- Jan 10 **Moscow Time** by Helmut Kopetsky This collection of field recordings reflects the moods of the Russian people as the winds of change begin to blow.
- Jan 18 **Roaratorio: An Irish Circus on Finnegans Wake** by John Cage. This is the American broadcast

premiere of one of the most complex sound pieces ever composed: over 2,200 sound components were combined by this iconoclastic American composer into this piece inspired by James Joyce's classic.

- Jan 25 **Redevelopment** by Vaclav Havel  
This satire on totalitarian bureaucracy is by the dissident playwright who in 1990 became President of Czechoslovakia. (This program will continue until 10:30 pm)

- 10:00 p **Ask Dr. Science**

- 10:02 p **Jazz**  
The best in jazz, from Louis Armstrong to the Art Ensemble of Chicago. Thursdays begin with live performances on the *American Jazz Radio Festival* and Fridays are devoted to vintage jazz.

## THURSDAYS

**New Series! Beginning Jan 9**

- 10:02 p **Jazzset**  
Saxophonist Branford Marsalis hosts this new weekly hour devoted to live jazz performances.
- Jan 9 **New Orleans clarinetist Alvin Batiste** and the *Jazztronauts* perform his "Alabama Suite."
- Jan 16 A special 40th Anniversary salute to the *Modern Jazz Quartet*, which turns 40 on January 14.
- Jan 23 Pianist **Marcus Roberts** in a solo set from the 1991 *Montreux-Detroit Jazz Festival*.
- Jan 30 Probably the world's tallest jazz fan, **Kareem Abdul Jabbar** (who once hosted a jazz radio show when he played for the *Milwaukee Bucks*), is special guest host for the 1991 *Thelonius Monk Jazz Saxophone Competition*.

- 2:00 a **Sign Off**

## Saturday

- 6:00 a **Weekend Edition**
- 10:00 a **Car Talk**  
Tom and Ray Magliozzi, alias "Click and Clack," tell you how to get along with your car. They're full of advice... but that's not all they're full of.
- 11:00 a **Jazz Revisited**
- 11:30 a **Open Air**
- 1:00 p **AfroPop Worldwide**  
Georges Collinet takes you around the world for some of the hottest pop sounds from Africa, the Caribbean, Central and South America.
- 2:00 p **World Beat**  
Host Thom Little with reggae, Afro-pop, soca, you name it.
- 5:00 p **All Things Considered**
- 6:00 p **Wha D'Ya Know?**  
Join Michael Feldman for his two-hour off-beat comedy quiz and variety show. You might learn something. Then again...
- 8:00 p **The Grateful Dead Hour**



David Gans hosts this weekly program of concert tapes, recordings, and interviews of the legendary band.

## 9:00 p BluesStage

Ruth Brown takes you to the hottest blues clubs in the country for live blues performances.

Jan 4 Willio Dixon makes a guest appearance at a hot blues party held to salute Alligator Records' twentieth anniversary.

Jan 11 B.B. King is heard in an exclusive live performance in San Francisco.

Jan 18 BluesStage pays tribute to blueswomen Koko Taylor and Joanna Conner.

Jan 25 BluesStage continues to discover new blues artists with a performance by Syl Johnson, and a few other discoveries.

## 10:00 p The Blues Show

Your hosts are Peter Gaulke, Curt Worsley, and Lars Svendsgaard.

## 2:00 a Sign Off

## Sunday

6:00 a Weekend Edition

9:00 a Jazz Sunday

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## 11:00 a The Thistle and Shamrock

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## 2:00 p Jazzset, with Branford Marsalis.

## 3:00 p BluesStage, with Ruth Brown.

A repeat of the Saturday night broadcast.

## 4:00 p New Dimensions

Jan 5 Sacred Music: Gateway to the Infinite, with Father Bede Griffiths, and Russell and Asha Paul Father Bede and these two musician friends take us on a musical excursion into the various spiritual traditions represented in their South Indian Christian-Hindu ashram.

Jan 12 The New Male, with Sam Keen This author and leader of the men's movement explores the deep issues affecting men in today's world.

Jan 19 Advocacy for Prisoners, with Millard Murphy Murphy works with the Prisoners' Law Office in California to protect prisoners' rights.

Jan 26 Mastering Your Personal Power, with Tae Yun Kim This martial arts grand master tells of her childhood in Korea, her apprenticeship to a martial arts master, and how she brought her skills and secrets to America.

## 5:00 p All Things Considered

## 6:00 p The Folk Show

Keri Green is your host.

## 8:00 p The Thistle and Shamrock

Fiona Ritchie's weekly journey into the rich musical and cultural tradition of Scotland, Ireland, Britain and Brittany.

## 9:00 p Music from the Hearts of Space

## 10:00 p Possible Musics

## 2:00 a Sign Off

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Howard and Baxter will co-host a reception, Saturday, February 1, 1992 from 3 to 5pm at their gallery as a part of the Fifth Annual A Taste of Ashland Wine, Food and Art Festival. The Festival formulated by the A Taste of Ashland Committee will feature regional vineyards and food prepared and presented by local chefs at several Ashland locales, art exhibits at businesses throughout downtown Ashland, and walking tours to art exhibits.

Hanson Howard Gallery is open Tuesday through Saturday 10am to 5pm, and Sunday from 11am to 2pm.

*Charles Wingrove is an Ashland writer.*



*Marie Baxter, "Woman in Honest Wood"  
(5'9" x 27" x 8")*



*Judy Howard, "Old Table," oil on paper*



# News & Information

KSJK 1230 AM

KSJK programming is subject to pre-emption by coverage of conferences, congressional hearings, sports, and special news broadcasts.

## Monday through Friday

- 5:00 a BBC Newshour**  
The British Broadcasting Corporation's morning roundup of news from around the world and from Great Britain.
- 6:00 a Morning Edition**  
The latest news from National Public Radio, hosted by Bob Edwards.
- 10:00 a Monitorradio Early Edition**  
Pat Bodnar hosts this weekday news-magazine produced by *The Christian Science Monitor*.
- 11:00 a The Talk of the Nation**  
NPR's new daily two-hour call-in program hosted by John Hockenberry and Ira Flatow. Intelligent talk focusing on compelling issues: society, politics, economics, education, health, technology, with special emphasis on issues that will decide the 1992 elections.
- 1:00 p MONDAY: The Talk of the Town**  
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.
- TUESDAY: Soundprint**  
American Public radio's weekly documentary series. Repeat of Saturday's program.
- WEDNESDAY: Crossroads**  
NPR's weekly magazine devoted to issues facing women and minorities.
- THURSDAY: Living on Earth**
- FRIDAY: Magnificent Obsession: True Stories of Recovery**  
An innovative documentary series which presents true stories of recovery from alcohol and/or drug dependency, told by those living the experience.
- 1:30 p Pacifica News**  
From Washington, D.C., world and national news, produced by the Pacifica Program Service.
- 2:00 p Monitorradio**
- 2:00 p MONDAY ONLY: The Jefferson Exchange**  
Bob Davy, Joyce Oaks and Wen Smith host this call-in program dealing with important public issues ranging from health care to the timber industry to gun control. Phone in your questions and comments at 552-5779.
- 3:00 p Marketplace**  
Jim Angle hosts this daily business magazine from American Public Radio.
- 3:30 p As It Happens**  
The Canadian Broadcasting Corporation's daily news magazine, with news from both sides of the border, as well as from around the world.
- 4:30 p The Jefferson Daily**  
JPR's weekday news magazine, including news from around the region.
- 5:00 p All Things Considered**  
Robert Siegel, Linda Wertheimer and Noah Adams host NPR's news magazine.
- 6:30 p Marketplace**  
A repeat of the 3:00 p broadcast.
- 7:00 p MacNeil-Lehrer Newshour**  
A simulcast of the audio of PBS's television news program.

- 8:00 p BBC Newshour**
- 9:00 p Pacifica News**
- 9:30 p All Things Considered**  
A repeat of the 5:00 p broadcast.

## Saturdays

- 6:00 a Weekend Edition**  
Scott Simon hosts NPR's Saturday morning news magazine.
- 11:00 a What'd'Ya Know?**  
Not much. You? Michael Feldman, public radio's Groucho Marx, with his weekly comedy quiz (?) show.
- 1:00 p Milky Way Starlight Theatre**  
Produced by Jefferson Public Radio, this weekly program explores the wonders of astronomy. Host Richard Moeschl, author of *Exploring the Sky*, is joined by Traci Ann Batchelder and Brian Parkins for a look at how our scientific culture—as well as cultures of the past—understands astronomy and the universe.
- 1:30 p Horizons**  
National Public Radio's documentary series devoted to women and minorities.
- 2:00 p Parents Journal**  
Host Bobbie Connor talks with leading experts in the field of parenting.
- 3:00 p Soundprint**
- 3:30 p Talk of the Town**  
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.
- 4:00 p Car Talk**  
Tom and Ray Magliozzi (alias Click and Clack) with their weekly program of automotive advice (a little) and humor (a lot).
- 5:00 p All Things Considered**  
Lynn Neary and Emile Guillermo host NPR's daily news magazine.
- 6:00 p Modern Times with Larry Josephson**  
From New York, a weekly call-in talk show focusing on the perplexing times in which we live.
- 8:00 p All Things Considered**  
A repeat of the 5:00 p broadcast.
- 9:00 p BBC News**

## Sundays

- 6:00 a Weekend Edition**  
Liane Hansen hosts NPR's Sunday morning news magazine, with weekly visits from the Puzzle Guy and automotive advice from Click and Clack.
- 10:00 a Sound Money**  
Bob Potter's investment advice.
- 11:00 a CBC Sunday Morning**  
The Canadian Broadcasting Corporation's weekend news magazine, with both news and documentaries.
- 2:00 p El Sol Latino**  
Music, news and interviews for the Hispanic community in the Rogue Valley—*on español*.
- 8:00 p All Things Considered**  
The latest news from NPR.
- 9:00 p BBC News**
- 12:00 m Sign Off**



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## THE MILKY WAY STARLIGHT THEATER

*The Milky Way Starlight Theater* is a weekly look into the myths, people, and wonders of astronomy. Each week *The Milky Way Starlight Theater* takes you to different cultures to help answer questions about the sky sent in from listeners. In the short space of half an hour, you meet with fascinating people from history, hear ancient star stories, explore different aspects of astronomy and learn what you can see in the night sky. Educational, thought-provoking, entertaining, *The Milky Way Starlight Theater* is the place to discover the human side of astronomy.

**NEW TIMES!**

Saturdays at 1:00pm on KSJK AM1230

Thursdays at 9:00pm on

*Rhythm & News*



would, of course, try our best to save his life afterwards. But it was his choice now. Anything might happen—and to us it was all the same. Our hearts stayed as gray and featureless as a fog bank.

Though loggers are often portrayed as hard characters, neither of us was cruel or deliberately heartless. Our indifference to his fate could easily be ascribed to machismo, a matter of manful pride, or to class differences with the inspector, whose boast had challenged both our craftsmanship and our courage.

Logging is rough work. Hard labor, long hours, dangerous conditions and male-only companionship almost guarantee a hardening of the heart. There's also what poet Gary Snyder, after watching pipeline workers in an Alaskan bar, called "The pain / of the work / of wrecking the world." Work gloves can protect soft hands but tender psyches just develop calluses. Pride and the nature of logging go a long way toward explaining our attitude, but not far enough.

We are all loggers in our way, though for most of us the brutality and violence of our jobs is more subtle. "I'm sorry," we say, "It's company policy," as if the rules of corporations were as real and immutable as the laws of nature. Alienation is an occupational disease, one that afflicts each of us when we sell our time for money. It brings a numbness of spirit that makes all sorts of horrible situations seem routine.

At work we become ashen-faced zombies, obediently carrying out tasks whose meaning and effects we seldom care about. We save real living for the weekends. Perhaps there is something in the nature of money itself that poisons all human relations it enters. Or maybe it's something in human nature that leads us to sell off our lives, to trade the possibility of love for a strictly limited security. Whatever the cause, ultimately it whittles us down to its own inhuman scale. Most people are likable enough away from the job and even at work. We each contain a complexity and beauty beyond the ability of art to portray. We also contain a bleakness of spirit unimaginable. It is in the humdrum, the daily grind, the unreal world of work that we cross between the two without noticing the change.

One hundred feet away, down in the creek bed, the government man stood where Brian and I had each stood in turn. If he tried to cut that log, then he was a fool to doubt us and so whatever happened to him was simply his own doing. We waited and watched as he started the chainsaw and held it at arm's length overhead to start his cut. Wood chips cascaded down into the pool, exhaust smoke mingled with the morning mists. Then he stopped, withdrew the saw, shut it off and came trudging back downstream and up the bank to where we sat.

"You're right," was all he said, and we were, of course, pleased to hear him admit it.

---

Robert Heilman, of Myrtle Creek, has published widely over the last six years, and in 1985-87 wrote "Bioregional Report" news programs for KSOR. "An Occupational Disease" is from a collection of essays, *Manual Labor (and Other Things not Taught in School)*.

---

We encourage local authors to submit original prose and poetry for publication in the *Guide*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520-5025. Please allow two to four weeks for reply.



## Program Underwriters

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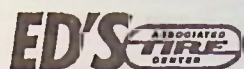
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## Arts Events

Guide Arts Events Deadlines:

March Issue: January 15

April Issue: February 15

For more information about arts  
events, listen to the  
Jefferson Public Radio  
Calendar of the Arts broadcast  
weekdays at 10 am and noon.

1 thru 4 Theater: Oregon Shakespeare  
Festival presents Alan Ayckman's  
*Season's Greetings* at 8pm.  
For more information and brochure:  
OSF, P.O.Box 9008, Portland, OR 97207.  
Portland Center for Performing Arts  
Intermediate Theatre  
(503) 274-6582 Portland.

1 thru 6 Exhibit: Drawings by Louise  
Abel Curtis in ink and mixed media.  
Hours 8am-8pm. Presented by Rogue  
Valley Art Association.  
C.K. Tiffins • 226 E. Main Street  
(503) 772-8118 Medford.

1 thru 24 Exhibit: Roy Setziol - Wood  
Sculpture.  
Tuesday-Friday, 11am-5pm; Saturday,  
1-5pm. Closed 12/21 - 1/7/92 for the  
holidays.  
Schneider Museum of Art  
Southern Oregon State College  
(503) 552-6245 Ashland.

1 thru 26 Theater: C. S. Lewis' *Prince  
Caspian* is being presented by Actors'  
Theatre of Ashland and is the sequel to  
*The Lion, The Witch, and the Wardrobe*.  
Tickets are available at Tree House  
Books in Ashland, Quality Paperbacks  
in Talent, and Larson's Superstores in  
Medford. Not recommended for chil-  
dren under five.  
Minshall Playhouse • 101 Talent Ave.  
(503) 482-9659 Talent.

1 thru 31 Exhibit: *Voyage of Columbus*.  
Competition presentation by Douglas  
County Elementary School Children.  
Hours 1-5pm, Monday thru Friday.  
Whipple Fine Arts Building  
Umpqua Community College  
(503) 440-4600 Roseburg.

1 thru 31 Rogue Valley Art Association  
presents Neo-Regionalists paintings by  
Gary Ernest Smith. For more informa-  
tion contact Rogue Valley Art  
Association.  
Rogue Gallery • 40 S. Bartlett  
(503) 772-8118 Medford.

4 Concert: *Booker Family*.  
Instrumental folk music and dancing.  
Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 Roseburg.

10 thru 26 Theater: Ashland Community  
Theatre presents its premier produc-  
tion, *Prelude to a Kiss* by Craig Lucas.



Tickets \$7 to \$15.

Old Ashland Armory • Oak & B St.  
(503) 482-0361 Ashland.

- 16 thru 31 Exhibit. Pastels and Oils by Carol Arian. For more information contact Umpqua Valley Arts Association; P.O. Box 1105 Roseburg, OR 97470. Hallie Brown Ford Gallery • Gallery II (503) 672-2532 Roseburg.



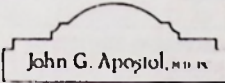
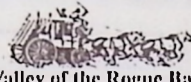

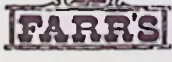
*Foxfire*

- 17 Concert: Upbeat contemporary Bluegrass by *Foxfire* presented by Roseburg Folklore Society at 7:30pm. Umpqua Community College Centerstage Theater (503) 673-9759 Roseburg.
- 18 Variety: Robert Burns Night Celebration. An evening of Scottish entertainment - music, song, dance, poetry, piping, refreshments. Presented by Roseburg Folklore Society. Umpqua Community College Centerstage Theatre (503) 673-9759 Roseburg.
- 25 Concert: Classical guitarist Steven Novacek will play music of South America and the Caribbean, as well as traditional classical guitar. Mr. Novacek received the Solo Recitalist Fellowship from the National Endowment of the Arts, which is sponsoring his appearance at 8pm. Music Recital Hall Southern Oregon State College (503) 552-6101 Ashland.
- 26 thru 3/9/92 Exhibit: Contemporary Still Life, Janss Collection. Schneider Museum of Art Southern Oregon State College (503) 552-6245 Ashland.

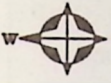





*Jill Timmons*

- 31 Concert: Presented by Oregon Coast Music Association - Jill Timmons - Pianist at 8pm. Tickets available at The Frame Stop in Coos Bay, The County Merchant in Bandon - \$9 Adults, \$7 OMA members. Marshfield Auditorium (503) 267-0938 Coos Bay.

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
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
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
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
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